

The Polish Review



Directorate of Civilian Resistance Now Controls "Home Front" in Poland

The Polish Government in London now reveals that the Warsaw underground paper, *Rzecznik Polski*, in its issue of December 5th, 1942, published the following proclamation:

"For more than three years the Polish Nation has been fighting with unexampled heroism against German terror, which is becoming more and more widespread and assuming more and more barbaric forms.

"Action undertaken in self defense in various ways by the Polish public demands coordination and uniform direction.

"The civilian and military agencies set up in Poland by the Government of the Polish Republic have established an organization subordinate to them, the Directorate of Civilian Resistance, for the purpose of directing public initiative and action, into certain organized channels.

"In connection with the above I appeal to all Polish people to subordinate themselves entirely to the orders, announcements and appeals of the Directorate of Civilian Resistance.

"Every Pole, every Polish citizen, apart from the duty of complying with the above, should endeavor to spread these orders, announcements and appeals as quickly as possible by communicating them to his circle in every possible way, above all by word of mouth.

"Furthemore, I appeal to all independent, political and social organizations to include in their internal orders and circulars the texts of all orders, announcements and appeals of the Directorate of Civilian Resistance or essential summaries of them, and order their members to comply absolutely with all such orders, announcements and appeals.

"Finally, I demand of the editors of the underground press, which under the conditions of occupation must be the chief and permanent link between myself—and the administrative and political machinery under my direction—and the Polish public, that they reproduce 'in extenso' all matter transmitted by the Directorate of Civilian Resistance or, if editorial considerations do not permit of this, that in any case they publish essential summaries.

"Failure to comply with the above obligations, will be considered as expressing a negative attitude towards the idea of unifying the civilian resistance carried on by the Polish public.

"Every Pole, therefore, should become a link in the network covering the whole of occupied Poland.

"Every Pole should take up his place on the civilian resistance front at once, in order to oppose the enemy in a uniform and organized manner before the Home Front is transformed into an armed front.

"(Signed:) THE PLENIPOTENTIARY IN POLAND OF THE GOVERNMENT OF THE POLISH REPUBLIC."

The Directorate of Civilian Resistance published the following instructions to the Polish people on December 17th:

"The Government of the Polish Republic in London, pursuant to the agreed decisions of the Allied powers, approved the text of decree concerning the punishment of German criminals in Poland, at a session of the Polish Cabinet, held on October 9, 1942 and ordered that all material concerning crimes committed by Germans in occupied Poland be collected.

"In connection with the above, the Directorate of Civilian Resistance appeals to all citizens of the Polish Republic to increase the efforts that are already being made to collect this material.

"All details of each crime committed, the place where and date when committed, also the full names of the culprits, their place of abode, where they came from, what position they hold, should be memorized or, with every precaution, noted and written down. The names of witnesses should also be memorized.

"A collection of all official documents including sentences, orders, circulars issued by the German authorities, etc., either originals or copies, is also required. Not alone the chief culprits or initiators of the crimes committed, but also all persons carrying out their orders, regardless of citizenship or nationality will be held responsible. Therefore, all details concerning such persons should also be collected. Where such action has already been initiated, care should be taken to ascertain whether the material collected contains all the above mentioned data, and any missing information should be added.

"The material collected should be scrupulously hidden, preserved or sent to proper centres through organization channels.

"Fellow Countrymen! Pass on this appeal from mouth to mouth!

"Let it penetrate to every corner of Polish territory wherever German criminals and those carrying out their orders hold sway.

"Do everything you can so that by the end of this year, all material concerning crimes hitherto committed may have been collected, and never slacken your efforts.

"The time is drawing near when the courts of the Republic of Poland will pronounce severe sentences upon all those criminals who have worked during the occupation period, to the detriment of the Polish State and its citizens.

"The punishing hand of justice will fall on all, both great and small.

"Cooperate with us today towards the future administration of justice by collecting the necessary data.

"THE DIRECTORATE OF CIVILIAN RESISTANCE."

MASSACRES OF JEWS AT LODZ AND CRACOW

The Cracow Ghetto was liquidated in the middle of March, and more than a thousand Jews massacred on the spot by the Gestapo in a three-day pogrom—the rest were removed to the Oswiecim concentration camp for mass extermination.

At Lodz where the Ghetto was likewise being eliminated. The Jews there were being packed into trucks and taken for execution to a place in the direction of Ozorkow.

The extermination of the Cracow Jews, it was said, followed the pattern set by the Nazis in the liquidation of the Warsaw Ghetto at the end of last year, with the Gestapo agents indulging in brutal massacres while the Jews were being herded for deportation to the concentration camps. 5,000 Greek Jews from Athens and Salonica were recently disembarked.

GERMANS USE CHILD LABOR IN POLISH FIELDS

The deportation of the Polish population to forced labor in the Reich has caused a catastrophic lack of man-power in Poland for agriculture. As, however, the Germans are unable to provide for their own nutrition without a full exploitation of Polish agricultural production, the German authorities have recently decided to make up for the lack of labor in the fields by forcing the heavy work of tilling the soil upon Polish children.

Accordingly on instructions from Gauleiter Sauckel, the Chief of the Arbeitsamt in the province of Danzig and West Prussia, has issued a decree laying down regulations for the forced labor of Polish children. The order provides that all Polish children above fourteen years of age must register with the Arbeitsamt for compulsory agricultural work.

WARSAW POLES FREE POLITICAL PRISONERS

A few days ago an unusually daring attempt was made in Warsaw to set free some political prisoners. At about five thirty p.m., at a time when the streets are busiest, a band of armed Poles attacked a lorry in which the Germans were transporting twenty-four political prisoners from Gestapo headquarters in Szucha Street to the notorious Pawiak Prison.

The attack took place in the centre of the city at the corner of Bielańska and Dluga Streets. The armed Poles liberated all the prisoners with the exception of one who was killed during the shooting that took place.

Five of the Gestapo guards escorting the prisoners were killed and three severely wounded. Before S.S. Elite Guards arrived on the spot, all trace of the prisoners and of the Poles who made the attack had disappeared.

HIGH TRIBUTE PAID TO POLES BY MR. CASEY

High tribute to the Poles was paid by the British Minister of State in the Middle East, Mr. Casey, in "Parada," the new Polish Army review.

"At a time when it is imperative that there shall be mutual war understanding between the United Nations, in common with all my compatriots of the British Commonwealth, I have admired Poland's will to resist and to fight on; her soldiers' courage, exemplified at Tobruk; her sailors' courage and the courage of her airmen over Britain, over Europe, and now in the, to them new, skies of North Africa. I have been privileged to visit the Polish Army in the Middle East and have been greatly impressed by the physique, the high morale, the fighting spirit of these men. You are our friends and allies, we are treading the same road together."

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M.W.

May This Day of Christ's Resurrection
Herald the Rebirth of Poland!

RESURRECTION

by STEFAN ROPP

THE Easter Season is one of joy, not of despondency. After a period of darkness, Resurrection signifies an uplifting of souls. Easter comes in Spring when nature stands reborn in inward throbbing. The world puts on an ever new beauty, after the long months of death-like slumber. So it is with nations. History presents us with countless instances of great suffering and tribulation on the eve of a glorious upsurge of all that is most creative in the nation. Out of the darkness there arises gradually a feeling of immeasurable strength.

Poland has seen suffering, probably without parallel in the history of the world. There is no family in Poland that has not

lost either children or parents. No humble abode that is not in mourning. In this greatest of trials, all records of human agony have been surpassed.

Yet spiritually, never in her thousand-year-old history has the nation shone so brightly. Never has there been a jewel whose facets mirrored so many lights, as the

heroism of united Poland reflects in her deeds. Truly it is the season of Resurrection—Resurrection of Christ risen from the dead and Resurrection of the soul of a nation that has risen far above its earthly compass.

Starved, tortured, beaten, humiliated, they stand one before the other and all before the world, upright in glory, resurrected in spirit, strong—beyond imagination—in purpose, confident in the achievement of the past and in the fulfilment in the future.

Especially to the young of Poland and to her little children, our thoughts go out in this hour. To the little children, to whom Easter in bygone days was the season of laughter; and who today—alone and starved—raise their sunken eyes to heaven. To the young whose bravery and unflinching resistance has steeled the nation with armor, protecting the people against the contamination of Evil.

To these and to the suffering mothers our heart goes out in love and humility, but also with fervent faith and hope.

And then one day, on a sunny Easter, midst the fleeting aroma of budding leaves and the glittering glow of melting snow, once more we shall hear the tolling of the bells and behold Poland free in the glory of her resurrection!



POLISH EASTER CUSTOMS

DOLES are the kind of people who enter wholeheartedly into whatever they do. They are also fun-loving and not averse to merry-making. These two facts conspired to make Easter festivities as important as they always have been in Poland.

The Polish Easter season lasts two weeks—one week of preparation for *Wielkanoc*, or the Great Night, and one

of celebration. A curious combination of pagan and Christian elements, it is with Christmas, particularly dear to the heart of every Pole.

In pagan times, the Easter holiday was an old Slavonic custom of celebrating the passing of the goddess of death, *Marzanna*. As *Marzanna* was identified with winter, her demise and burial occurred in the spring, symbolizing the victory of life over death. Traces of this pagan belief linger even to our times. For instance, near Cracow, the custom is still persisting of driving away *Marzanna* or *Baba* (The Old Woman). The procedure was for children dressed up in all manner of peculiar clothes to toss her straw effigy through the village streets and finally drown it in a near-by stream or pond. The ceremony bears the simple but eloquent name of "Siudaj Baba" or "Out with you, old woman!"

Easter is a magnificent meeting of the Christian commemoration of the Resurrection—the religious symbol of the reborn spirit—with the time of nature's awakening from her long winter sleep.

The Easter mood is already noticeable on *Palm Sunday*. On this day every one takes willow twigs—that have been cut during the first week of Lent and kept in a jar in a warm room so that they may sprout "pussies" on *Palm Sunday*—to church to be blessed. Because of the prevalent use of willow twigs, *Palm Sunday* is also referred to as Willow or Flower Sunday.

After the faithful return from Church, the blessed "palms" are placed behind pictures or set in windows, where they are supposed to act as lightning rods during the summer. They are generally regarded as guarantees of happiness and prosperity during the coming year. In some localities the swallowing of a "pussy" is supposed to bring good luck. Children like to get hold of unblessed willow twigs and playfully whip one another, saying,

"I don't strike you—the willow does.
In a week—the great day.
In six nights—the Great Night."

Also on *Palm Sunday*, to celebrate Christ's triumphal passage through the streets of Jerusalem, doubtless also a relic of the first day of the pagan holiday of spring which began with a dancing procession, in many localities a donkey is led at the head of a street parade with the figure of Christ attached to its back:

"Willow Sunday, Flower Sunday
Has arrived upon this section
And the day is not far distant
Of the Savior's Resurrection.
To the temple in a body
Hasten people who believe
Bearing twigs whose leaves are tender
A church blessing to receive."

The Holy Week between *Palm Sunday* and Easter is devoted to churchgoing, fasting and large-scale preparation for the great event. Thus, in the villages, the men clean the yards, look after their live-stock and gather fodder in advance so as to have free holidays. The women scrub their



DROWNING THE GODDESS OF WINTER
by Zofia Stryjenska

homes, whitewash the walls, decorating them with fresh colored paper cut-outs, new curtains, and do a prodigious amount of baking and cooking for the *swiecone*, or hallow-fare.

On Good Thursday the replica of Christ's body is laid in the sepulchre in churches and covered with flowers. People throng one church after another to worship at the tomb. For three days the church bells are silent, so people say "they have all gone to Rome."

From Good Friday to Easter Sunday no food is eaten save unbuttered bread and roasted potatoes. However, Polish housewives are very busy indeed, kneading and rolling out dough for the many elaborate Easter cakes for which they are famous and the village girls engage in friendly rivalry to see who can decorate the hard boiled eggs in a most artistic way.

On Great Saturday every housewife covers a large table with her finest linen and china, lays out the hallow-fare, and waits for the priest's visit and blessing. Every family makes a special effort to cause its table to look its best. All the traditional foods are present. The *Agnus Dei*, fashioned from butter or sugar, holds the place of honor. Red paper cut-outs and festoons of green enhance the tempting display of poultry, suckling pigs, Easter loaves and wheaten cakes, hams, head-cheese and coils of sausage encircling piles of shelled hard-boiled eggs. Much of this food is symbolic. The Lamb symbolizes God, meat is present because Jesus destroyed the old order that had forbidden meat, horseradish is included because the bitterness of Christ's lot turned sweet. And eggs, of course, are the symbol of resurrection.

On Saturday afternoon the priest makes the village rounds, sprinkles the tables with holy water. The blessed food remains untouched until the following day. People who cannot afford a large feast table carry baskets of cheese, eggs, cakes and other Easter foods to church to be blessed there.

The "blessing of fire and water" is an important ceremony in some homes. The old fire is extinguished and a new one

kindled from a lighted taper brought from church. A bottle of water, blessed at church, is carried home and kept as a preventive against disease in cattle or fruit trees.

When the famous Resurrection Service is held on Easter morn and the bells peal forth their joyous message, people say "they have flown back from Rome." Returning from the church, where the figure of the risen Christ dominates the altar, ablaze with scores of lighted tapers, the entire family remains at home to partake of the hallow-fare. It is customary for the head of the family to cut a painted egg and share a piece with all present. This is accompanied by an exchange of good wishes.

In some parts of Poland tradition demands that a herring be hung on a branch of a tree on Easter Sunday to "punish" the poor fish for its six week tyrannical reign over the dinner and supper table. In Eastern Poland the peasants believe in a subterranean world inhabited by folk who never see the sun. Boys and girls throw gaily painted eggshells into the stream, that their message of spring may reach the race dwelling in darkness.

On Easter Monday, which is no less a holiday than Easter Sunday, and even more festive because less sacred, the visiting begins. The younger householders and their wives call upon the older ones, the poorer on the richer, bringing gifts of colored eggs and cakes. Entering the cottage they greet each other in prescribed Easter fashion, return home and await a return visit that will take place the following day or even that same evening. If someone cannot pay a return visit, he gives the departing guests as many eggs as he received, freeing himself in this way of the obligation of reciprocity. There is always some extra food for the orphaned and the poor, and in the villages, the priest and the organist are especially remembered at Easter time.

In Mazovia, the boys walk around on Easter Monday with the "cock." They select the most beautiful cock in the village and without troubling to ask permission, succeed in catching him. After plying him with whisky, and feeding him with grain that had been immersed in alcohol so that he will sit quietly and crow often and loud, they place him in a little carriage painted red and adorned with gay ribbons. Next to the rooster are dolls representing a pair of newlyweds. The entire party together with the cock enters a home and all recite a few lines, beating time with canes. Then they form a semi-circle and the person carrying the rooster steps forward, followed by the fiddler, drummer and concertina player, to whose tunes everyone sings. At the conclusion of their performance, the musicians ask for a *dyngus* or donation. The housewife goes to the cupboard, gets a few eggs or a piece of cake and places it in the basket of the nearest *dynguser*. The party then leaves playing a march.

Easter Monday is universally known as *smigus* or *dyngus*. On this day the boys are permitted to duck the village girls. In some villages bands of boys often chase the girls and

drench them with buckets of water, as they cry out *smigus*. In other districts the boys capture the strongest and most buxom lass in the village, drag her to the water's edge and give her a complete wetting. This custom probably dates from the 10th century. It is a symbol of the adoption of Christianity by Poland and a relic of days when because of lack of time and the necessary number of priests, neophytes were christened en masse in a lake or river. The city version of this custom is spraying girls with perfume at unexpected moments.

On Easter Tuesday the custom has been preserved in certain sections of village boys singing as they go from house to house with a beribboned green branch to the top of which is attached a doll supposed to represent spring. This is called *gaik, maik* or new spring.

Throughout Poland there is a custom of taking long walks through the fields at Easter time, of making spring excursions into the countryside. Quite often there is singing and dancing. The custom of bestowing presents, especially candies, pastries and other sweets on the children still prevails in the Krzemionka hills near Cracow and is called *Rekawka*.

Easter festivities in Poland last in greater or lesser degree until the following Sunday, which is called *Przewodnia*, or leading out of the holiday.

As we have said, Easter coincides with the resurrection of nature. It is then that the first seed is sown and cattle is taken to pasture. The life of the Polish peasant is closely bound to the soil and nature. Therefore, he weaves rules, superstitions, and proverbs into the festal preparations. Believing in their efficacy, he follows them faithfully, and incidentally, is usually right to do so. Examples of these rhymed couplets are: "Fair weather on Easter Sunday augurs a plentiful harvest." "In the days of the Cross, God did suffer, refrain with dew, be generous in sowing millet. And if Good Friday comes with frost, place the millet in the granary."

"If there are showers on Good Friday, rejoice peasants —there will be a good crop." "A fair Easter day helps the beans to grow."

Needless to say, the Easter customs by which the Poles have always set such store, cannot be practiced in invaded Poland today. Easter Sunday does not bring the joy it once did; for now there is no happiness in Polish hearts. For forty months and more Poland has been undergoing a fast, more rigid than any during Lent.

But despite the unprecedented extent of their suffering, the Poles do not despair. They know that in the end the power of good will prevail over the power of evil, the light of Resurrection over the darkness of occupation.



DRENCHING THE VILLAGE GIRLS ON EASTER MONDAY
by Zofia Stryjenska

POLISH EASTER EGGS



EASTER EGG—District of Podlasie

shell representing the tomb slab pushed aside by Christ. Because the hen gives birth twice, first laying the egg and then hatching it, the egg also became the symbol of faith in a hereafter and of the resurrection of the body.

Piles of hard boiled eggs have always formed an important part of the traditional *swiecone*, or hallow-fare, which is blessed by the priest on the day before Easter Sunday. That eggs have been painted in Poland since very early times is shown by old Polish chronicles. An 18th century description of the Easter hallow-fare at the estate of Prince Sapieha in Dereczyn, mentions the figure of 8,760 multi-colored eggs, "decorated with flourishes and inscriptions," which graced the heavily laden tables of the manor, one egg for each hour of the year.

In the Middle Ages and the Renaissance, eggs were colored in many countries of Europe. Gradually, however, this

practice died out and was replaced by cardboard, chocolate or candy eggs. Egg-painting is encountered sporadically in Egypt, China, South Africa and Australia. It is still a firmly entrenched tradition in the Slav countries and among the peasants of Rumania.

Poland knows three main techniques of decorating Easter eggs: Eggs dyed a solid color through boiling or soaking in a dye are called *kraszanki*, *malo-wanki*, or *byczki*. Eggs upon which the outlines of birds, flowers, and animals are delicately scratched with sharp instruments after being colored, are *skrobanki* or *rysowanki*. Eggs batiked, that is covered with wax, etched in artistic design and then dipped in coloring fluids, are called *pisanki*. *Kraszanki* are popular in Eastern Poland, *skrobanki* in Northern Poland, while *pisanki* are found in all parts of the country. For etching the Poles use various instruments bearing traditionally defined names: the *kulka*, *pisak*, *radelek*, *kwaczyk*, *kistka*.

In the past, vegetal dyes

ONE of the most charming of old Polish customs, is the decorating of Easter eggs. In pagan times, the egg was regarded as a symbol of life in embryo form. Hence it played an important part in the practice of magic: it was a favorite offering to the souls of the departed and to the gods of the nether regions. Christianity took over this symbol and imbued it with a new meaning. The egg now becomes the symbol of resurrection, its hard



EASTER EGG PATTERN—District of Kurpie

were prepared by home methods. The Polish peasant obtained canary yellow from a brew of apple tree bark, light yellow from crowfoot and buttercups, green from a mixture of reseda and indigo and from dried violets, red from onion leaves and beets, black and brown from the bark and shell of the chestnut. In recent times, the peasants often used commercial analine dyes, in a wide range of colors from the deepest to the brightest hues.

The wealth and variety of ornament on Polish Easter eggs is truly unlimited, more than one hundred motifs, each bearing its own name, having been listed by historians of folk-art. However, upon closer inspection, it becomes evident that they all fall within one of five basic groups: (1) geometric, (2) plant and animal, (3) drawings of home furnishings and utensils, (4) heavenly bodies, (5) religious motifs. Ethnologists have devoted much time to the study of these motifs and colors. They see in them traces of ancient folk beliefs: in plant and animal drawings they catch the remnants of plant and animal worship and magic practices, in geometric motifs they detect sexual symbols (pine trees, flowers, triangles, spirals) as well as traces of sun worship (swastika, rosette, tripod). Red is said to be symbolic of the Thunder-god and the Sun-god.



EASTER EGG PATTERN—District of Kurpie

Popular legend has it that painted Easter eggs were created two thousand years ago by Mary, Mother of Christ, or by Mary Magdalene. Thus, one version says that the first *pisanki* were fashioned by Mary as toys for the Babe. Then, she offered exquisitely decorated Easter eggs to Pontius Pilate to induce him to spare Christ from torture. A particularly beautiful belief is that the drops of Christ's blood shed on Golgotha turned into red *kraszanki*, and that the tears shed by His sorrowful mother at the foot of the Cross fell on them and made them *pisanki* of rare beauty. Another version holds that while the Savior was bleeding under the scourge, all the eggs in the world turned red as a sign that His blood had saved mankind. Yet another story is that the stones thrown at Christ bearing the Cross became red *pisanki*, to the amazement of the people. Finally, when the angel appeared to Mary Magdalene at the empty grave and announced the resurrection of Our Lord, she went home full of joy and found that the eggs she was carrying in her basket had turned into *kraszanki*.

Eggs also play an important part during the week following Easter. Not only do they serve as decoration and food, but they also figure as stakes in various games. For instance, the game called *bitki* dates from the thirteenth century, if not earlier. Each player taps the point of his egg against that of his opponent. The egg that cracks first must be given to the winner. During the first three days of the Easter festivities, the pockets of young people bulged with eggs that were won or intended to be lost. Elder people often carry eggs to exchange with acquaintances or to give to beggars. For at Easter, the Poles like to share their "blessed" eggs with their fellow-men, as a token that they share with others their faith in a better future and in ultimate resurrection.



EASTER EGG—District of Podlasie



DISPLAY OF POLISH EASTER EGGS AT NEW YORK WORLD'S FAIR

Of course there will be no egg-sharing in Poland this year, just as there has been none these past three years. Children born since the German aggression have not even seen an egg, let alone tasted one. So, painted Easter eggs are but a memory in a country that only three years ago was famous all over the world for the abundance and artistic beauty of these symbols of resurrection. But memory is tenacious and will not die. When the people of Poland are free again and a joyous Alleluia surges through the length and breadth of the land, the Poles will resume their celebration of Easter according to tradition and



EASTER EGG—Huculand

THE "CRUCIFIXION" AND THE "RESURRECTION" IN POLISH PAINTING

by DR. IRENE PIOTROWSKA



Mural Painting, Cistercian Monastery,
Mogila near Cracow (16th Century)

JUST as many inspiring subjects for artists center around Christ's Nativity and early childhood, so the drama of His death and resurrection has appealed to others. Of all the scenes of Christ's Passion, the "Crucifixion" takes first place, because it presents the supreme act of the Redeemer's martyrdom and affords the artist the opportunity to express the agony of Christ and the sorrow of the few who remained with Him to the last. In the grief of Mary, the Mother

of God, artists could project the anguish of all mothers mourning their sons, they could depict the deepest tragedy that afflicts a human being. But Christ rose from the dead, and His resurrection has inspired painters to express their deep faith in Christ's divinity, and their hope of a better world to come.

Both subjects, the "Crucifixion" and the "Resurrection," touching the depths of the human soul, are among the most difficult in art. Only mature artists can render them appropriately. It is not without interest to see how different artists have approached these subjects and how they treated them. Great differences are apparent in the work of artists of various ages, times and nationalities.

In Polish painting of the middle ages, from which Italian influence was never absent, more attention was given to inner content than in Italian art, that placed more emphasis on the perfection of outer form. But although Polish art had also many a characteristic common to art north of the Alps, brutally realistic detail was much less frequent in it than in the art of her western neighbor. Thus, while the influence of all European art of the day gave Polish painting an eclectic character, certain national predilections, above all the avoidances of certain foreign traits, in Polish medieval paintings are extremely instructive.

Of all the scenes connected with Christ's Passion, the "Crucifixion" is most frequent in Polish art. It decorated the walls of all medieval churches and was a favorite subject of Polish easel painters and of miniaturists. Many such relics are still extant and belong to the most beautiful specimens of old Polish art. The oldest date from the

14th century. At that time as well as in the following centuries the representation of the "Crucifixion" corresponded iconographically to a generally accepted type in European art; yet neither the cruel soldiers about the cross nor the realistic details of the Saviour's mutilated body were dwelt upon by the Polish artists. On the contrary, they tried to understand and portray Christ's moral sufferings and those of His Mother and her companions. A noble tragic head of Christ bent over an emaciated, but not too realistically rendered body, is an outstanding feature of almost all the Polish "Crucifixions" of the middle ages, and even of the renaissance. This tragic expression is reflected in the faces of the few faithful attendants.

Among the most beautiful and mature Polish "Crucifixions" of bygone ages is a mural in the Cistercian Monastery at Mogila near Cracow. This deeply moving polychrome is attributed to Brother Stanislaw of Mogila, better known as a miniature painter, and it dates from the 16th century.

The "Crucifixion" was one of the three themes that each Polish painter entering a city guild was obliged to submit to the master craftsmen of the

guild in Cracow, Poznan, Lwow and other cities. The other two themes varied in towns and at different times. This rule was enforced by the guilds even in the 17th century and many a Polish city artist painted his "Crucifixion" in the traditional style.

That does not mean that the new style of painting was not known in Poland. For some years the influence of the Flemish masters on Polish art was very marked. This because the Polish King, Wladyslaw IV, had visited Flanders as crown prince of Poland and posed for Rubens in 1624 (a replica of this portrait is in the New York Metropolitan Museum) and been befriended by him. Thereafter relations between



"RAISING OF THE CROSS" by Jan Matejko

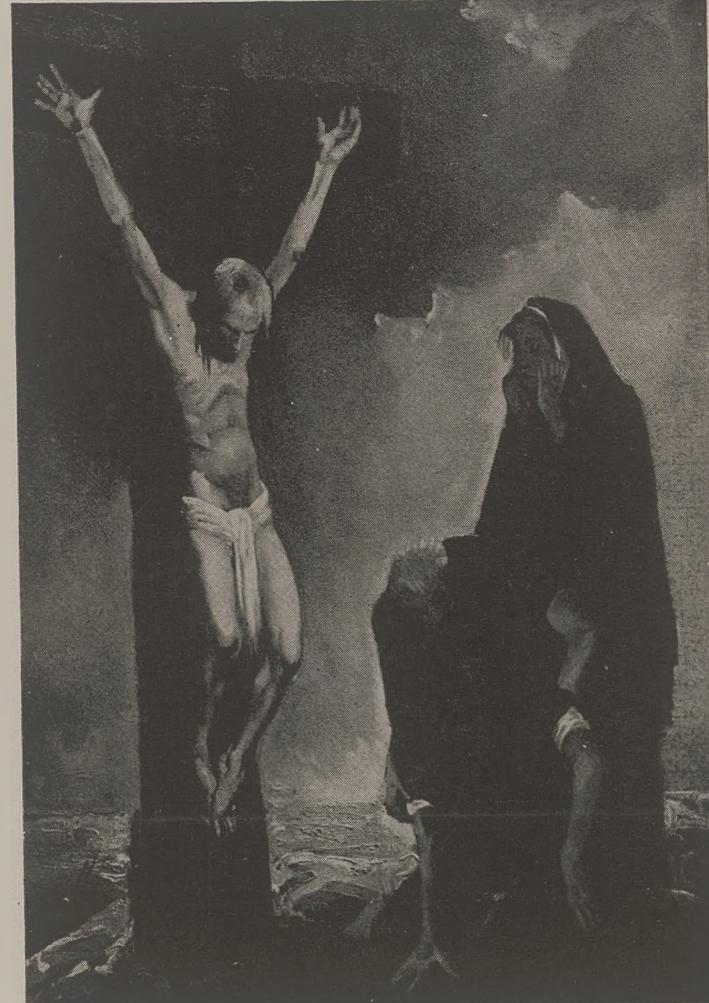
Flemish artists and Polish notables became particularly close. Many religious paintings of the Flemish school were acquired and donated to Polish churches. Among the most beautiful is a large "Descent from the Cross" by Rubens himself, brought from Flanders by Peter Zeromski, secretary to Wladyslaw's father, King Zygmunt III. This painting hung in the parish church at Kalisz, had suffered from neglect during the partition but was expertly restored after Poland's rebirth in 1918.

In old Polish painting, the "Resurrection" was far less frequent than the "Crucifixion." Nevertheless, not a few good pictures were painted representing this scene. Among the best was one that, up to

the German invasion, was preserved in the art collection of the Wawel in Cracow. It dates from the first half of the 16th century and is a fine example of the Cracow school of painting. A beautiful figure of Christ, rising from the dead, full of calmness and inner peace, forms a striking contrast to the frightened soldiers on guard over the tomb. A view of contemporary Cracow forms the background.

Religious painting went through a period of decline in partitioned Poland. Most of the 19th century artists devoted their talents to nationally important subjects. However, while studying this period more closely, many a forgotten religious work of art may be found, among them a number of "Crucifixions." For instance there is an impressive "Crucifixion," dated 1880, by Wojciech Piechowski (1841-1911), a Polish painter educated in Warsaw and abroad, who belonged to the romantic school. While Jan Matejko (1838-1893), the leading Polish 19th century artist, devoted all his life to re-creating Poland's historical past on his canvases, still among his sketches and pen studies many religious subjects occur. The "Raising of the Cross," dated 1888, that we reproduce herewith, has all the traits of a finished composition and is full of dynamic strength, so characteristic of all this great master's works.

Matejko, under pressure of a moral urge to keep alive the vision of Poland's glorious past, almost never had time to transfer his religious studies to canvas. Such a moral obligation, felt by many Polish artists of partitioned Poland, no longer restrained the freedom of action of artists in independent Poland. Their subjects were much more varied than those of artists of previous generations. The up-coming generation considered all subjects appropriate so long as they suited the temperament and talent of the artist. Some painters preferred still-life or landscapes, others compositions involving large numbers of human beings, some representations of peaceful bucolic scenes, others events full of



"UNDER THE CROSS" by Wladzimierz Bartoszewicz

drama. Modern Polish academies strove to develop the pupil's innate talent, to help him find his true medium of expression, to bring out his individuality, and to avoid stunting any of his potential abilities. After long years of national dependence, such an attitude of Polish art professors is easy to understand. Their teaching gave the pupil all the technical instructions he needed to achieve his own, individual goal. This was especially insisted upon by the two most popular professors of the Warsaw Academy of Fine Arts, Tadeusz Pruszkowski, the painter, shot by the Germans last year, and Wladyslaw Skoczyłas, the wood engraver, who died in 1934. It is in the work of their pupils that we find the most inspiring and deeply moving scenes from Christ's Passion and His Resurrection ever produced in Polish art.

"The Descent from the Cross" by Antoni Michalak, a member of the "Brotherhood of St. Luke," formed by pupils of Pruszkowski, is perhaps unequalled in modern religious art. Its deep sadness is penetrating, and the play of light and shade imparts a mystical note. The symmetrical arrangement of the entire composition, the rhythmical movements of the personages are typical of the neo-classic tendencies of modern Polish art. The noble, tragic head of Christ is a final development of a type found in Poland's early "Crucifixions."

The "Allegory" by Jan Wydra, who was also a member

(Please turn to page 10)



"PIETA" by Kazimierz Wiszniewski

THE "CRUCIFIXION" AND "RESURRECTION" IN POLISH PAINTING

(Continued from page 9)

of the "Brotherhood," is a symbolical expression of hope for a better future, which the Polish people connect with the act of Christ's "Resurrection." This painting is as beautiful as that of the "Nativity" by the same artist, reproduced in "The Polish Review" Vol. II, No. 46, in connection with an article on "The Nativity in Polish Painting."

Włodzimierz Bartoszewicz, who painted that expressive picture "Under the Cross," belonged to a younger group of Pruszkowski's pupils, the so-called Warsaw School, that placed chief accent on color. So it is by color contrasts that the tragic atmosphere of Bartoszewicz's masterful work is created. All detail rejected, the whole effort of the artist has been concentrated on the emaciated, although not too realistically treated figure of Christ in agony, and on the group of mourners, headed by the Mother of God, petrified with pain.

No less beautiful scenes of Christ's Passion have been created in wood engravings by a number of Skoczyłas's talented pupils. The "Pieta" by Kazimierz Wiszniewski affords a striking example. What depth of emotion can be expressed in black and white! On the other hand, Bogna Krasnodebska has created fourteen "Stations of the Cross" in colored woodcut. They are expressive as well as decorative, and bespeak the strong influence of the vividly colored Polish folk woodcuts.

However, the chief protagonist of a national style in modern Polish art, based on peasant art, was the painter Zofia Stryjenska. This great artist, even when representing religious subjects, introduced Polish national atmosphere, Polish types and costumes. While Christ's Passion was a subject too dramatic for her vivid temperament, his Resurrection and the various scenes connected with it had an irresistible attraction for her. In 1917 she painted a series of pictures, representing Christ rising from the dead, unseen by the soldiers watching over his sepulcher; the three Holy Women surprised by the Angel, Christ appearing to St. Mary Magdalen, Christ appearing to the Apostles, and finally Christ surrounded by the Apostles consoling his Mother. It



"ALLEGORY" by Jan Wydra

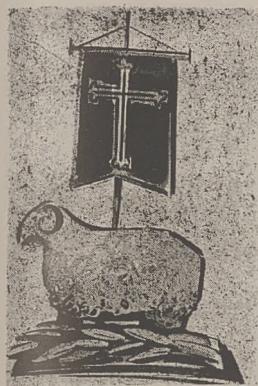
is this last that we reproduce here. All the personages represented by Stryjenska in these colorful paintings, Christ himself not excluded, are clad in fantastic costumes, such as Stryjenska imagined must have been worn by old-Slavonic people. These truly unique religious pictures were reproduced in full colors in a beautiful album published by J. Morkowicz in Warsaw under the title "Pascha, Song of our Lord's Resurrection." An age old folk song, accompanying the plates, expresses the great joy of the Mother of God at her Son's Resurrection, the happiness that suddenly came to her after days of sorrow and despair. Both paintings and song represent that which enables the Polish people to endure even the horrors of greatest trial: deep faith that after darkness light will appear; that after suffering, there will be consolation.

It is interesting to note that throughout the age long development of Polish painting, in spite of the various influences that modified its aspects, and of the various trends it followed, there is a continuity of thought and of expression running through it. This inner content that pervades Polish art mirrors the innermost emotions of the Polish people and their oldest traditions. It is perhaps nowhere more in evidence than in subjects like the "Crucifixion" and the "Resurrection."



"THE RESURRECTION"—A SLAVONIC VISION by Zofia Stryjenska

Agnus Dei



EARLY in the Christian era the lamb became symbolic of the figure of Christ. Its importance grew with the increasing significance of Easter. Soon images of the lamb, known as *Agnus Dei*, began to be made all over Europe. Toward the end of the Middle Ages, thousands of them were wrought of alabaster, silver and gold and set in precious stones. At one time so many of them were made that their private manufacture was forbidden by a papal bull.

The first *Agnus Dei* to appear in Poland was a gift from the Pope. Indeed, many wax medallions showing the lamb of God were presented by the Popes to Polish church and lay celebrities and were placed in reliquaries, framed, or adorned with flowers.

In the 16th century wax *Agnus Dei* medallions began to be manufactured in Poland by wax distilleries and candle factories. The motif soon became so popular that it began to be produced on a large scale in gold, silver and other precious metals as jewelry. Fine ladies spent long hours embroidering it into their clothes and household linen.

A Venetian envoy reports he saw at the court of King Zygmunt-August "an *Agnus Dei* with a huge diamond, that had on one side the Spanish coat of arms and on the other two columns with the inscription 'nec plus ultra'." Popular among the townsfolk were figurines, medallions, coins, rosaries and pictures bearing the image of a lamb. Even the peasants made lambs of clay, carved them in wood or fashioned them out of butter.

In 1680 the Italian, Alfierini, presented to Marysienka, the wife of King Jan Sobieski, a lamb covered with swan's down. Worked by a spring was an eight inch flag on which the word *Alleluia* was embroidered 18,250 times for the number of days she had lived.

The *Agnus Dei* became an inseparable part of the Easter feast in Polish homes many centuries ago. Fashioned from butter by amateur artists, it larded it over the rest of the Easter table. Its eyes were generally made from pepper, and a victorious red and white flag waved at its side. The wooly effect of the fleece was obtained by pressing the butter through loosely woven muslin. Sometimes a real roast lamb, draped with garlands of green, graced the center of the table.

In recent times, Easter lambs still formed a traditional feature of the Easter hallow-fare, but they were not always home made. As they could be purchased ready-made in butter or sugar at numerous market places and shops, many a housewife preferred to devote her energy to the preparation of the countless other delicacies that go into the making of a truly Polish Easter menu.



POLAND

*Poland, faithful Poland,
Martyred, never slain!
Like your Lord and Master
You will rise again!*

*Battered, cleft, tormented,
Buried with the dead,
You are only sleeping
Till God's word is said.*

*Pondering your tortures
Courage almost faints;
Niobe of Nations
Nursery of Saints!*

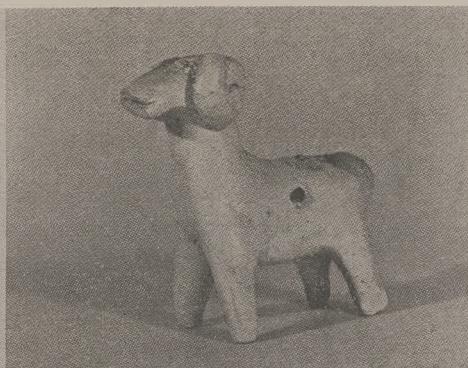
*Bulwark of the One Church,
Champion of the Cross,
Never tricked by falsehood,
Never lured by dross!*

*Soon or late, when God wills
Light anew will shine,
Then will come in glory
Mary, Queen divine,
Star of Morn eternal
Heralding the Sun,
Bringing you her own Land,
Freedom nobly won!*

—Sister Mary-Pia
Instructor in history and literature at the
Congregation of Our Lady, Ottawa, Canada



Lamb made of clay



Easter Lamb from Kurpie



Lamb made of sugar

AN ANSWER TO GOERING!

by LIEUTENANT HERBERT

(Interview with Lieutenant Pietrzak after he shot down the 500th German plane.)



"It was my forty-second sweep," said Lieutenant Pietrzak, "and I had no idea it was going to end that way."

He glanced at me with his grey-green eyes shaded by dark brows that met above his nose. His white teeth flashed in a sudden smile. He passed his sensitive fingers through his thick, unruly hair, and continued in the short matter-

of-fact way pilots have of making their deeds seem commonplace. They hate anything that appears pathetic, grand or heroic.

Who can blame them for that? No one, I think, wants to reveal his innermost feelings to the first stranger he meets. To a pilot his emotions in battle are his most personal memories. That is why he speaks so very little of them. He prefers to give facts than to speak of his own intimate thoughts and feelings. Lieutenant Pietrzak told what happened.

At the very outset he made it clear that the whole thing was a matter of chance, and there really was nothing to say. It was a sweep like any other, and it could have happened to anyone.

"No one," he said, "could have imagined that it would happen on December 31st, the last day of the year. It came about by a strange series of events. It reminds me of a bad plot out of which the author doesn't know how to extricate himself. But that's how it happened."

He lit a cigarette and stared at the ashes forming around the glowing point. He continued in a hurried, indifferent way as one speaks of incidental, unimportant things that had been often told and must be repeated once again to be then forgotten forever.

"The Germans have been evading dog fights with us for a long time. Daily encounters have become past history, and I don't think those times will soon return.

"There was a time when there were no reserve pilots in the squadrons, and the same crew had to take off three or four times each day. Every week brought an ever larger number of enemy craft. Each of us could get as many Germans as he wanted. We had a choice of Messerschmitts, Junkers, Dorniers and Heinkels, simply everything our hearts desired. Things have changed now.

"Although it had been getting increasingly difficult, one way or another we got 400 Jerrys. Now it's a red letter day when we get a German. Somehow we finally reached 499—but we couldn't budge from there.

"As December drew to a close, we lost hope of getting the 500th plane. There didn't seem to be any prospect of shooting down even one more Jerry before the New Year.

"On that day we took off in battle formation without any hope of meeting German air craft. The old year had only a few hours left, and nobody expected anything to happen."

The lieutenant tapped his cigarette as if to punctuate his sentence. He blew out the smoke and smiled—I don't know whether to me or to his own thoughts.

"Soon we were flying over France," he continued. "Small, torn, white clouds drifted below us while above us stretched a spotless sky. You know that peace bordering on monotony which makes one drowsy. The motor functions smoothly, the needles indicate everything on the watches, the squadrons fly in perfect formation automatically regulating the distance between the machines. Suddenly a voice in the earphones



PILOT OF THE KOSCIUSZKO SQUADRON

says: 'Enemy below, to the right.' I was electrified. It was an illusion of course, but for a moment I thought that all the spitfires jumped nervously. Change of direction once, twice and then the voice, '3,000 feet below. Looks like Focke-Wulf.' I don't know what the others felt, but my heart began to thump like a hammer. About 12 of them, making wide curves, were approaching by twos. We were in the full glare of the sun. We had the advantage of height, our strength was about equal and the sun was on our side. What more could we want. We had to get out of the sun, and that rather fast, so as not to lose them. But they didn't even notice us. Then the commander said, 'Attack.' Full gas, a sharp turn and we went after them. I was in the tail of the formation, so I chose the last German. I approached to within a hundred yards and began to fire at him until only 30 yards separated us. Then he slipped away, and began to descend. I went after him. But I didn't have to follow him very long because a moment later a flame burst out. He began dropping in a vertical line, leaving a stream of black smoke behind. Everything was over in a few seconds.

"I felt good. A thought flashed through my mind that this might be the 500th enemy craft for which we had been waiting for days—that is of course if no one had shot one down before me. At any rate, it was my squadron that had shot down the 500th German plane.

"I withdrew from the battle and took my place in the squadron which was preparing to turn back home. It seemed as if we were crawling back to the airfield. The pace was far too slow for my impatience. Yet the gauge showed the

usual speed. When we finally landed, I found out that our squadron shot down two Focke Wulfs. That calmed me considerably because that meant that mine was either the last of the fifth hundred or the first of the next hundred. Only later did I learn that mine was the 500th German plane.

"And that's all, I guess," he added with his sudden smile, as if happy to have finished.

I didn't ask him any questions, nor did I say anything inspiring. Instead of congratulating him, I only held his hand a little longer at parting. I think that pleased him more.

* * *

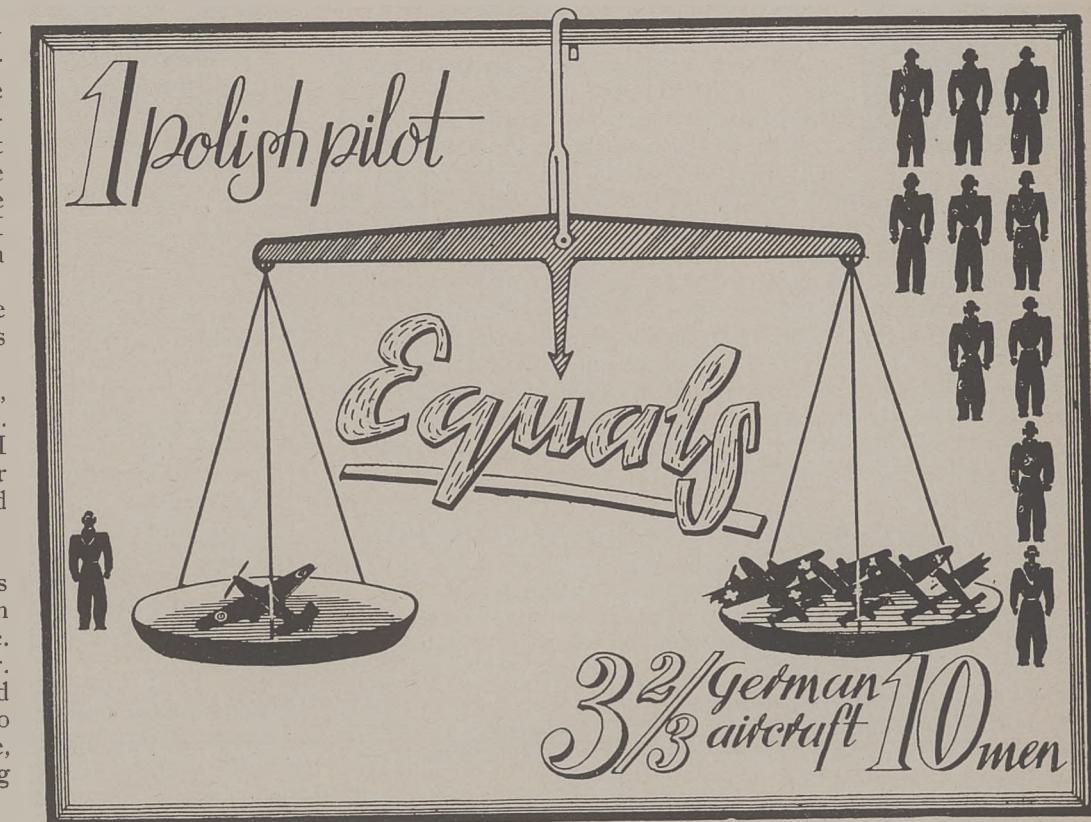
Its title notwithstanding this article is not for the information of the Marshal of the Luftwaffe.

You won't understand it, Mr. Goering. It's too simple and without decorations. It's too modest, not puffed up with pride, and above all there is nothing "super-colossal" about it.

And yet . . .

On September 27, 1939, on the smoking airfield in Warsaw, you said in your order of the day that—the Polish army and the Polish air force have ceased to exist once for all.

You made a mistake that day, Marshal! The Luftwaffe lost 700 aircraft over Poland in the September 1939 cam-



From "FIRST TO FIGHT" by Peter Jordan, London

paign, although we hardly had 400 planes at the time of Germany's unprovoked aggression.

You conquered us then, it is true. In spite of the high
(Please turn to page 14)

The Exploits of the Polish Pilots

SQUADRON 303. By Arkady Fiedler. 182 pages. New York: Roy, Publishers. \$2.

By MURRAY HARRIS
Squadron Leader, R.A.F.

THIS is the tale of the exploits of the Polish pilots who played so notable a role in the Battle of Britain. The author's praise of Polish valor is substantiated by official reports and by the endorsement of all who have seen these fliers in action. But particularly by Mr. Winston Churchill, who said of them: "The Royal Air Force, whose opinion is not without value, are unanimous in presenting the laurel wreath to the Polish Air Force."

Arkady Fiedler's book covers only a short period, perhaps the crisis of our times—that short month of September, 1940, which saw the first reverse of German arms. He depicts with poetic fervor the dash and vehemence of these youths in action. This reviewer can amplify the author's encomium, for Polish fliers have won golden opinions for themselves in every theatre of war. No other nationality serving in the Middle East was as popular and as appreciated as the Poles.

"Their sole interest in life is to kill Germans"—Air Vice Marshal Cunningham, commanding the R.A.F. in Libya. In a desert

mess or in the screened porches of the makeshift barracks of the Ferry Command on the Gold Coast, I have often seen a small knot of serious young men, keeping mostly to themselves because of linguistic difficulties; well-mannered and well-disciplined and always ready to do what was required of them; in a word, really integrated into the bosom of the R.A.F., and with but one thought in their minds—to do the job to the best of their ability.

Arkady Fiedler is a Polish man of letters, and with rare literary skill has shown us that these countrymen of his now serving in the R.A.F. are knights of the sky "sans peur et sans reproche."

Reproduced from the New York Times, Sunday, April 11, 1943

German Attempt to Disintegrate Polish Nation



GERMANY's illegal incorporation of Poland's western provinces in the Reich provided an excuse for an intense drive to turn them into German lands.

Different methods of Germanization were applied in the central part of Poland, called the Government General.

After a German civil administration had been set up in the Government

General, it was defined officially as the area in which Poles would be assured free conditions of development, provided they renounced all political, cultural and national aspirations. It seemed that in this part of Poland at least, the Germans were prepared to respect the fact that Poles constitute a separate nationality. The *Warschauer Zeitung* of August 15th, 1940 wrote, indeed: "The name 'Government General' has now become a permanent concept. German opinion knows that whenever reference is made to the 'Government General' the area in question will be that which the Governor General Frank has called 'the homeland of the Poles.' (*Heimstätte der Polen*)."

But doubts were thrown on the sincerity of this German policy when German propaganda began to represent the Government General as a heterogeneous national area. To justify this thesis specially prepared nationality statistics were published showing a high proportion of Jews, Ukrainians, and the existence of an alleged national group of the mountaineers, the Gorals.

According to official Polish sources the population of the Government General in 1939 consisted of the following nationalities:

Polands	12,788,000
Ukrainians	3,169,000
Jews	1,645,000
Germans	91,000

Jews (Believing Jews—*Glaubensjuden*) 11.5 "

In March this year the Germans organized a census in the Government General, the results of which will be a gigantic effort to falsify the nationality statistics in this part of Poland. One can get some idea of the direction this perversion of truth will take from the statistics prepared by the Germans after 1939—*Das General-Government* gave the total population as about 18 millions, distributed as follows:

Polands	11,400,000
Ukrainians	3,950,000
Jews	2,000,000
Gorals	80,000
Russians	20,000
White Ruthenians	10,000
Caucasians	4,000

The religious distribution of the population was stated to be as follows:

Roman Catholics	64.5 per cent
Greek Catholics	20.2 " "
Orthodox	2.0 " "
Evangelicals	0.6 " "
Old Catholics	0.6 " "
Sectarians	0.6 " "
Total Population	17,693,000

In pre-war days there were not more than 91,000 Germans of Polish citizenship in the Government General area. After the transfer of 85,000 to the Reich there should not be more than 6,000 left. So if, after all the various shifts of Germans from the area, the German figures still show 100,000 at the end of 1941, it follows that they are counting various elements as German who were previously regarded as Polish. This is also indicated by the fact that German propaganda referring to these 100,000 often uses the term *Deutschstämmig*, and not *Volksdeutsch*.

The tendency to argue the alleged national heterogeneity of the Government General has recently been paralleled by an attempt to demonstrate the historical heterogeneity of the Polish nation. The German "*Ostland*" recently published the following:

"In the district of Warsaw and in the northern part of the districts of Radom and Lublin . . . there are Mazovians. In the south, as far as the strip of the Beskides, are the Malopolanians. The group of Malopolanians contains the distinctive tribal types of Cracovians, Lachs, Lazowiaks, Sandomierzians and Lubliners. In addition to true Mazovians, the first group also includes the Podlasians, the Kurpians and Lowiczians."

"*Ostland*" emphasizes that a Duchy of Mazovia existed in the 16th century, and in addition cites an alleged Polish opinion of 1650 on the domination of "the German dukes in Warsaw." Despite the scientific absurdity of this sort of argument, it cannot be lightly dismissed. Theories just as fantastic as "*tribal differences in the Polish nation*" have led National Socialism to extremely unexpected practical measures. The "*tribal theory*" is one of the many attempts to disintegrate, diminish and destroy the Polish nation. It is as though someone abruptly decided today to break up the unity of Great Britain. Or, even more, as though someone proposed to shatter the national unity of the United States by dividing up its citizens according to their English, German, Polish, Danish or other origin. . . .

A N A N S W E R

(Continued from page 13)

price you had paid you did not hesitate to say that we had disappeared from the face of the earth. You ordered your pilots to shoot at women and children, and cattle and horses in the fields. And you thought that crime would go unpunished: that there was no one left to answer you.

Our first answer came from France where, in an uneven battle, we shot down 69 of your planes. And when we could no longer fight on French soil, our answer came from Great Britain. The only answer you understand: bombs.

Up to December 1942, 3,000,000 bombs were dropped over Germany. The 3,000,000th came from a Polish plane.

T O G O E R I N G !

I don't know whether that bomb was sufficient proof of our existence.

If not, then maybe Lieutenant Pietrzak's story may interest you. In spite of our modesty, we have to admit that we have shot down 500 German planes, or 10% of your total loss, since you attacked Great Britain in 1940.

The cover shows a sixteenth century wooden country church at Debno in Southwestern Poland. The ceiling is richly polychromed, featuring genuine Polish folk motifs.

PROF. STANISLAW KOT

Polish Minister of Information Addresses Educational Conference

Prof. Stanislaw Kot, Polish Minister of Information, addressed the Educational Conference of the British Association in London, and urged the cooperation of all the universities of allied countries in Europe to create a common idealism among nations "now severed from one another." He said:

"The new generation that emerged from the universities was one magnificently educated in its own special lines and passionately devoted to its specialities; but also walled up in them and frequently indifferent to general and fundamental problems. Their splendid education, knowledge and technical proficiency often went to the service of evil causes."

"In how many European countries were universities in particular centers of most perverted trends and seats of intolerance? It was the youth of the universities that filled the ranks of fanatics, marching upon and beating up their opponents, terrorizing the democratic and humanistic elements.

"How many instruments of totalitarianism and dictatorship were to be found among the professors themselves, who frequently were guilty of inciting to these evils? The blame for this cannot be imputed to the trend of teaching and to the methods that prevailed in the universities for the past hundred years, but one has to recognize with sorrow that by taking this road the universities lost their chance of educational guidance of nations and therefore abdicated their role as leaders of the educated classes.

"The present war and its course have laid bare all the monstrosity of the perverted educational trend fettered the youth of certain European states during the past generation.

"Military victory will not be sufficient to restore humanity to the path of righteousness. Tanks and aeroplanes will not kill the enemy that has been reared in the minds of the younger generation in the lands of dictatorship. In this field there must be a policy of reeducation and the leading role in its application will fall to the universities.

"Undoubtedly for twenty or thirty years after the war, it will prove necessary for men of learning to turn all their energy, all their mind, all their time to the problem of education. Universities should not hesitate to undertake once more the task of the general formulation of the world's outlook, involving a transformation of minds and characters.

"It is necessary to discover a common tongue and inculcate a common conception into lacerated humanity, into nations that in this respect have been severed from one another for many centuries. To this end the universities of all Europe should join together in a uniform association that will define its own tasks and think out means of fulfilling these tasks. That will be the greatest of services to human culture.

"This is a problem of particular importance to European nations. We Poles who have had all our educational establishments destroyed by war and had so many educationalists and professors done to death, are particularly sensitive to the need for the swiftest possible restoration of culture generally, and university life in particular. We are deeply concerned with this.

"I hold in my hand a modest brochure, poorly printed on poor paper. It is a secret publication of underground Poland, published a few months ago, entitled "Golgatha." In a chapter giving the names of our murdered professors, the author writes that one of the educationalists, imprisoned in a concentration camp sent out the following message through a colleague who was set free, 'I think continually of the future organization of our higher education. I regret I shall not be able to pose on what I have thought here. You who are outside in freedom lose no time, for everything must be ready betimes, otherwise the work will bow you down with its weight.'

"The man who sent out this message was on the eve of death, and knew it. Yet he did not talk of himself, did not regard that as a matter of importance. His thought, his entire attention were absorbed by the question of the future reconstruction of Polish educational establishments, filled with free and happy youth. He did not grudge giving his life, he regretted only he could not pass on the fruits of his meditations to his motherland. He was not afraid of death. He was only afraid that preparations would be made too late, when on the day of peace thousands of problems will simultaneously have to be faced by war-ravaged Europe."

5,000 POLES FIND NEW HOMES AND HEARTY WELCOME IN UGANDA

The Polish colony in Teheran is being rapidly reduced, 649 men, women and children having just left for Africa and another 220 for India. Of the nearly 45,000 Poles who came to Persia from Russia last year, there remain today little more than 20,000 and the plans call for a drastic reduction of this

The original 45,000 Polish refugees who made the trek from Russia consisted of 5,764 men above military age, 18,204 women, 14,456 children and about 6,000 girls and boys belonging to the women's auxiliary forces of the Boy Scouts.

More than 5,000 of those who came through Persia are already in Uganda, Africa. Colonel Harold Mitchell, M.P. and Vice-Chairman of the British Conservative Party, who recently visited the Polish colony in Uganda, was particularly impressed with the fitness and enterprise of the colonists. In a recent broadcast, he said:—

An Eye-witness Account

"I went to see some Polish refugees in Uganda. The scene in the heart of Africa reminded one of a little of Robinson Crusoe. You remember how the hero comes to a deserted island? He is full of enterprise, builds himself a hut, plants out a garden, makes simple furniture.

"All these things and many more the Poles are doing today. I was there only some ten days after about 500 Poles had arrived, mostly women and children. But although they had come all the way from Persia, they were remarkably fit, only two were in the hospital.

"What I liked most was that they had got down to work immediately, making little gardens and planting vegetables. Uganda is a fertile land and things grow much quicker than here. I noticed a group of men at work repairing shoes, while some younger children were at school in the open under a fine big tree. They had no school books but I expect some have been sent out by now.

A Polish Woman Doctor

"At the village pump which is the center of the settlement, some girls were drawing water. One of the huts had already been fitted up as a first-aid dispensary, and there I found a Polish lady doctor whom I had first met in Scotland.

"She had had an adventurous time since leaving her home. She accompanied the famous Polish brigade to Narvik then after France's collapse came with the Polish troops to Scotland. When doctors were urgently needed for refugees in Africa, she was one of the first to go there to help.

"I want to tell you how kind the people of the colonies are to them. Colonial hospitality is proverbial and I have found they have an especially warm spot for refugees. May be that is part of a great tradition that has been handed down to them not only in the British empire but in the United

States as well. Take Uganda, a country with only 2000 European inhabitants.

5,000 Poles Expected

"When I was there, they were creating accommodation for more than 5000 Poles, that is two-and-a-half times the normal European population of the country. They are lending their most experienced officials to help the Poles in their new life—men who have been years in the country and are familiar with tropical problems—and all this is of enormous help to the new arrivals.

"Most of the Poles in Africa have come through Persia, where there still are large numbers, and I went there to see them. The position is not easy, for Persia is a thickly populated country and there really is not room for thousands of refugees in addition to the normal population. That's why it is so necessary to move them.

Difficulties of Transfer

"But the job of getting them to Africa or Mexico where some more are going, bristles with difficulties. The whole thing is being arranged by the Middle East Refugee Administration from Cairo, and a fine piece of work they are doing, chartering ships, special trains to ships supplying food and medical attention on the journey taking health precautions, including inoculations, visas, etc., but the work goes on and today in Uganda alone there are more than 5000 Poles, and in all these territories their number exceeds 13,000.

SIKORSKI PUTS POLAND'S CASE TO COMMONS

London, April—General Sikorski recently had an unusual opportunity of putting Poland's case before the elected representatives of the British people. In one of the Conference rooms of the House of Commons, a private meeting was held at which, in the presence of numerous members of all parties, the Polish Prime Minister and Commander-in-Chief read an exposé declaring in detail with conditions in Poland and the international aspect of Poland's position. He then answered a number of questions put to him by members of Parliament. Mr. Anthony Eden, British Secretary of State for Foreign Affairs, acted as chairman of this important meeting.

LEST WE FORGET

POLAND'S CONTRIBUTION TO WORLD CULTURE

1. In 966 Poland adopted Christianity and thus became the link between Latin culture on the West and the Slavonic world.
2. The battle-hymn which to this day gives heart and hope to Polish soldiers, "Bogurodzica" (The Holy Virgin), was written in the tenth century by St. Adalbert.
3. For four centuries Polish culture and literature was entirely dominated by the Church of Rome; architecture was Romanesque, and literature religious, all education was in the hands of monks, Latin was the language of the literate.
4. The first written sentence in Polish occurs in the Latin annals of a Silesian monastery in 1276. It is said by a peasant to his wife—"Let me turn the mill while you rest."
5. Polish culture from the very first had to struggle against German barbarism. In the 13th century, Archbishop Jakub Swinka (1285) championed Polish culture. He demanded the use of Polish as the official language.
6. During the reign of Casimir the Great, Cracow became the center of Polish culture—the Cracow University was founded in 1364, the second oldest in Central Europe. It contributed to the renown of Polish scholarship and the spread of Polish culture throughout Europe.
7. In the 15th century Cracow University was reputed one of the best scholastic institutions in Europe. Jan Dlugosz (1480) wrote the History of Poland from its early beginnings to his own time. Italian renaissance was beginning to influence Medieval Polish culture.
8. At the same time many translations of legal and religious works were made in Polish. In 1455 Polish poems about the English reformer Wyclif appeared. Printing was introduced in 1474, and about 1477 Wit Stwosz started work on the main altar of St. Mary's in Cracow.
9. "The Golden Age" of Poland coincided with the Renaissance. Queen Bona Sforza had Wawel castle rebuilt in Italian style.
10. In science Poland took the lead. Nicolas Copernicus (1473-1543), the father of modern astronomy, wrote "De revolutionibus orbium coelestium", in which he explained for the first time the rotation of the earth.
11. History, political treatises and religious works were still written in Latin. Jan Kochanowski wrote Polish verse, Nicholas Rey expressed the spirit of the average Polish squire.
12. During the reformation Poland served as an asylum to many of the exiles. As a result of religious toleration Poland remained Catholic not by inquisition but by open debate. Piotr Skarga, the great Jesuit preacher and writer, played an important part in preserving Poland in her Catholic faith.
13. Toward the end of the 17th century the standard of Polish life and culture was lowered by the Turkish invasions. Among great Polish writers of the period are Jan Pasek, whose memoirs give a faithful picture of the day, the historian Kochowski, and the epic poet Waclaw Potocki.
14. Polish culture and letters revived under Stanislaw August Poniatowski; The first Ministry of Education in Europe was established in Poland in 1773. Handbooks were written for State schools. Science and classics were included in the new military and civil colleges. A new school of writers rose—Krasicki the satirist, Karpinski and Niemcewicz, Adam Naruszewicz a historiographer, Hugo Kollataj a political writer of great influence, Staszic a reformer in education who influenced Polish youth, Sniadecki and Poczobut in science.
15. The Polish national theatre under the patronage of the king opened in 1765, and the Polish opera was founded in 1778.
16. During the partition period literature and art became the only outlet for national creative effort. Polish literature was therefore patriotic in character. The Polish national anthem "Jeszcze Polska nie zginela" (Poland is still alive) was written. Adam Mickiewicz, educated at Wilno university, and to this day considered one of Poland's greatest men of letters, spent many of his days in exile in France. Julius Slowacki, the Polish Byron, wrote many beautiful poems, and Krasinski, a philosopher-poet flourished. Chopin, another Polish exile composed music filled with melancholy and longing for Poland.
17. The suppression of the insurrection of 1863, stifled the energy of the nation for some time. Poetry gave way to prose. Novelists appeared. Kraszewski and Eliza Orzeszkowa, and the profound thinker Boleslaw Prus. Henryk Sienkiewicz, the greatest Polish novelist won the Nobel prize. The Polish theatre achieved a high level—Stanislaw Moniuszko wrote the first Polish opera, and the greatest of Polish musicians, Ignacy Paderewski appeared on the horizon.
18. Madame Curie-Slodowska is the most outstanding figure among modern Polish scientists.
19. In spite of the exhausting effects of war the Poles, free and independent, carried on the work of their forebears. Pre-war writers continued to write. Their ranks were swollen by a new lot of writers, many of whom showed great talent.
20. The Germans are now engaged in trying to exterminate Polish culture and have murdered most of the leading intellectuals. Yet Polish culture flourishes in exile—Polish authors write, Polish artists paint, Polish musicians compose and Polish youth studies that after the war all may return to rebuild a new and stronger Poland.